

LANDSCAPE OF THE BODY

BY JOHN GUARE

directed by L. Zane

MEANY STUDIO THEATRE

35th Season

84th Production

November 7-November 18, 2012

University of Washington
School of Drama

LANDSCAPE OF THE BODY

by **John Guare**

directed by **L. Zane**

Scenic Design
Angie Harrison

Lighting Design
Ryn Flynn*

Technical Director
Alex Danilchik

Musical Director
Greg Sinibaldi

Costume Design
Ali Rose Panzarella*

Sound Design
Colton Schweitzer

Stage Manager
Adrienne Mendoza

Composer
John Guare

Prop Master
Andrea Bush

Assistant Costume Designer
Anastasia Armes

Video/Projections
Colin Marshall
Carlo Valentin

Running Crew
Joshua Chessin-Yudin
Taylor Jackson

Assistant Stage Managers
Colton Sullivan
Meghan Woffinden

Costume Design Assistant
Trina Gonzales

Lighting Assistant
John Bernard*

Kevin Jen
Nikaela Morley
Mimi Santos

Musicians
Aaron Othelm (piano)
Greg Sinibaldi
(saxophone)

Costume Crew
Stephanie Goode
Karn Laohasiriwong
Michaela Petrovich*
Sarah Sutin

Sound Board Operator
Elyse Alegria

Igor Selyuk
Jenny Wu
Fox Zhao

Dialect Coach
Judith Shahn

Costume Construction Crew
Ioana E. Blanaru
Trina Gonzales

Light Board Operator
Tomaz Ybarra

Electrics Crew
John Bernard*

House Manager
Genesis Leal

Maya Ogasawara*
Anya Savranskaya

Construction Crew
John Bernard*
Jared Roberts*

Wes Chew*
Ryan Dunn

Hair/Makeup Styling
Danyale Cook

Jennifer Sipila*

Studio Theatre Technician
Doug Meier

Meany Hall Technical Director
Tom Burke

* Member of the Master of Fine Arts Program in design

CAST *in order of appearance, members of the Professional Actor Training Program (PATP)*

Betty Amanda Hilson
Captain Marvin Holahan Pankaj K. Jha
Rosalie Yesenia Iglesias
Raulito Darius Mousavi
Bert Christian Telesmar
Donny Jonathan Shue
Joanne Kimberly Nicole Wood
Margie Brianne A. Hill

members of the Undergraduate Ensemble

Durwood Peach Robin HallSmith
Dope King of Providence/Bank Teller Patrick Baxter
Masked Woman Rosalind Phelps

ABOUT THE PLAY

Landscape of the Body runs 2 hours 30 minutes, including a 15-minute intermission.

PLACE: On the ferry to Nantucket and in Greenwich Village. TIME: 1975-1977.

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Acknowledgements

We wish to thank Chris Moad at 5th Avenue Theatre; Sarah Gladden at The Seattle Repertory Theatre; Carolyn Keim at ACT; Ron Leaman and Gerard Parr. Special thanks also to the Seattle Repertory Theatre.

The School of Drama is proud to be a member of: University/Resident Theatre Association (U/RTA)
Theatre Puget Sound (TPS)

DIRECTOR'S NOTE

*The greatest poverty is not to live
In a physical world, to feel that one's desire
Is too difficult to tell from despair.*

~ Wallace Stevens

The urban landscape of John Guare's play is a land of hopes and dreams, streets teeming with the hopeful and the hopeless, the seekers and the lost ones. "*Landscape* is about people trying to deal with all the chaos inside and trying to find some form for it so that they're not overwhelmed." (J. Guare) The realities we live in, the environments we create, on the inside and outside, the stories we tell, the dreams we dream, while waking or asleep, fill us alternately with hope or with hopelessness. We yearn to be at peace. To feel connected. To feel at home. Our lives seem mysterious at times. In the theatrical world that Guare has created, there is indeed a mystery – a decapitation, "The play is about a loss of head, about people living life without any reflective powers, without their reason, without their imagination." (J. Guare). Solving the mystery does not necessarily solve the mystery. As Betty says in the play, "My life is a triumph of all the things I don't know. I don't have to know everything. The mystery's always greater than the solution." There is something essential in the yearning for something better that can lead us to something better – some essential desire to understand that can open the door to a deeper understanding . . . "The play is very much legitimately on the side of life, about finding something to celebrate inside ourselves." (J. Guare) . . . and so it goes . . .

ABOUT THE DIRECTOR

Director L. Zane is a new member of the performance faculty at the University of Washington School of Drama. She began her career as an actor in Chicago after graduating from The Goodman School of Drama. She has worked extensively in television, film and theatre over the last 30 years. Zane taught acting and directing at the University of Southern California for 20 years, directing over 30 productions. She co-founded and served as Artistic Director for Workshop 360, a theatre company based in Venice, CA, committed to work that explored issues of race, gender, class and ethnicity.

ABOUT THE PLAYWRIGHT

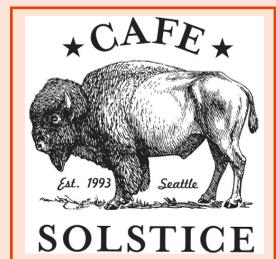
Playwright John Guare was born in New York, NY in 1938, and wrote his first play at the age of eleven. He very early became dissatisfied with traditional kitchen-sink dramas in which everything was "real" right down to the kitchen sink! Guare yearned for a theatre that would proclaim inner truth rather than surface reality. "The theater," he argued, "is a place of dreams where you lay out the unconscious and make it visible." After studying at Yale University, Guare set out to develop his own unique style of theatrical comedy, and he was rewarded with an Obie Award for his one-act play, *Muzeeka* (1968). But it was not until 1970 that he burst onto the national scene with *House of Blue Leaves*, a darkly comic attack on American values that disrupted the conventions of realistic theatre by including the kitchen sink, but cramming it with "lots of songs and talking to the audience." In 1971 he wrote the libretto for *Two Gentlemen of Verona*, a pop-rock musical adaptation of Shakespeare's play which he created with composer Galt MacDermot (*Hair*) and Mel Shapiro. The musical was so successful that it moved to Broadway, where it went on to win the Tony Award for "Best Musical."

FURTHER READING

The War Against Kitchen Sink,
Collected Works: Volume I, John Guare
(Smith and Krauss, 1996)

John Guare's Theatre—The Art of Connecting,
by Robert Andreach
(Cambridge Scholars Publishing, 2009)

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Pentecost

by David Edgar
directed by Andrew McGinn
February 20-March 3
Floyd and Delores Jones Playhouse

Six Times Once-Upon-A-Time in The West

created by the ensemble
conceived and directed by Jeffrey Fracé
April 17-28
Floyd and Delores Jones Playhouse

One Act Plays

by Tennessee Williams
directed by Leah Adcock-Starr and
Tina Polzin
May 29-June 9
Glenn Hughes Penthouse Theatre

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